My Winnipeg

Guy Maddin

A herd of horses frozen in a river. A bargain bridge. Seances. Golden Boy pageants. A demolished hockey arena haunted by skating ghosts. St. Mary's Academy for Girls. Toby the dog. An epidemic of sleepwalking.

The Winnipeg of Guy Maddin, the world's foremost *cineaste planant*, is not the Winnipeg of tourist brochures. No, when the iconoclastic auteur of *The Saddest Music in the World* and *Brand upon the Brain!* decided to tackle the subject of his hometown, it could only have ended up as a "docu-fantasia," a melange of personal history, civic tragedy and mystical hypothesizing. He relates historical information, from the factual to the dubious, and returns to his childhood home with actors hired to replicate his family (including B-movie icon Ann Savage as his mother) and revisit traumatic scenes from his youth. Through it all we see a man on a train trying feverishly, again, continuously, to leave his hometown.

Wildly delirious, deeply personal, and deliciously entertaining, *My Winnipeg* was the opening night selection at the Berlin Film Festival's Forum and was chosen best Canadian film at the Toronto International Film Festival. Venture deeper into the mind of Maddin with marginal digressions, stills, outtakes, childhood photos, animations, diary entries, collages, archival images, and nascent treatments. There is a hand-drawn map of Maddin's personal landmarks. There is an interview between Ann Savage and Maddin's mother. There's even an x-ray of Toby the dog featuring his enlarged heart. Like Maddin, he loves too much, and perilously.

Guy Maddin's first feature, *Tales from the Gimli Hospital*, appeared in 1988, and became a midnight-movie classic. His second, *Archangel*, won the U.S. National Film Critics Award for best experimental film. Since then he has won many other awards — including the Telluride Silver Medal for life achievement in 1995, the San Francisco International Film Festival's prestigious Persistence of Vision award in 2006, and others — and created dozens of beguiling films in his unique personal style. These include such celebrated feature works as *Careful, Twilight of the Ice Nymphs, The Saddest Music in the World, Dracula: Pages from a Virgin's Diary,* and *Brand upon the Brain!* Maddin is also a writer (*From the Atelier Tovar: Selected Writings*) and teacher, and occupies the position of Distinguished Filmmaker in Residence at the University of Manitoba.

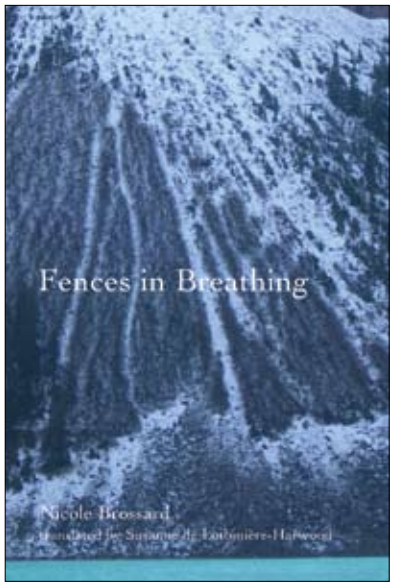
FILM

May • World • First Publication • 8 x 10 • 160 pages • 20 color and 50 b/w images
Paper 978 1 55245 211 0 $27.95

"If you love movies in the very sinews of your imagination, you should experience the work of Guy Maddin ... His imagination frees the lurid possibilities of the banal. He rewrites history; when that fails, he creates it." — **Roger Ebert, on *My Winnipeg***

"Is Winnipeg Mr. Maddin's name for his own unconscious? Or do he and the city, the map of which reminds him of a woman's genitals, share a tendency to find perversity buried in the banal and the everyday? It's hard to say for sure, but whatever its connection to the actual, transitory city, Mr. Maddin's Winnipeg — *My Winnipeg* — is as real as any work of art can be." — **A. O. Scott, *The New York Times***

"I think *My Winnipeg* is the finest, funniest, saddest film I've seen in Toronto or at any festival this year." — **Richard Corliss, *Time***



Fences in Breathing

Nicole Brossard
Translated by Susanne de Lotbinière-Harwood

Invited to a quiet Swiss château by the enigmatic Tatiana Beaujeu Lehmann, Anne begins to slowly write a novel in a language that is not hers, a language that keeps her alert to the world and its fiery horizon.

Will the strange intoxication that takes hold of her and her characters – sculptor Charles; his sister Kim, about to leave for the Arctic; Kim's love, June, owner of a video store; and Laure Ravin, a lawyer obsessed with the Patriot Act – allow her to break through the darkness of the world?

Fences in Breathing is a disquieting, dexterous, and defiant missive, another triumph by one of North America's foremost practitioners of innovative writing.

Nicole Brossard has won the Governor General's Award twice for her poetry and in 2006 she received the Molson Prize for lifetime achievement. Her collection *Notebook of Roses and Civilization* was shortlisted for the 2008 Griffin Poetry Prize. She lives in Montreal.

Susanne de Lotbinière-Harwood's translations include *Mauve Desert, Heroine, Letters from an Other* and *Yesterday, at the Hotel Clarendon.*

FICTION

April • World • First Publication • 4-3/4 x 7-3/4 • 140 pages
Paper 978 1 55245 213 4 $16.95

Amphibian

Carla Gunn

Nine-year-old Phineas William Walsh has an encyclopedic, obsessive knowledge of the natural world. He knows that rockfish have swim bladders that can burst and push their intestines out their butts, and he knows that barnacles have the longest penises in the animal kingdom. What he doesn't know is why his granddad had to die or why Lyle the bully always picks on him or why his parents can't live together. Or why he has to go see a psychologist. Of course he's worried sick about what humans are doing to the planet and its other animals — shouldn't everyone be losing sleep over it? Besides, the animal world makes so much more sense than the human one. So, when his fourth-grade class gets a pet frog, Phin is spurred to action.

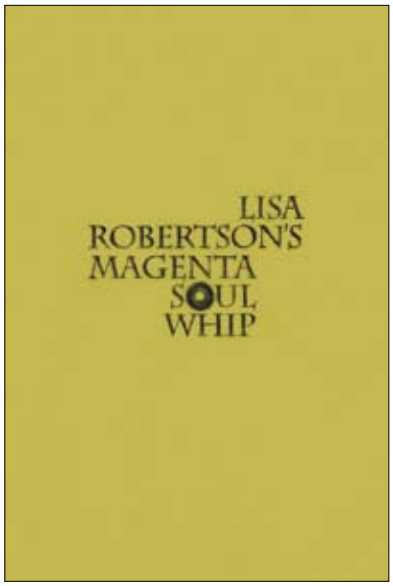
Carla Gunn's work has been published in the *Globe and Mail*, the *National Post* and heard on CBC radio. She teaches psychology. This is her first novel.

FICTION

April • World • First Publication • 5 x 8 • 220 pages
Paper 978 1 55245 214 1 $17.95

Lisa Robertson's Magenta Soul Whip

Lisa Robertson



Lisa Robertson's poems both court and cuckold subjectivity by unmasking its fundamentof sex and hesitancy, the coil of doubt in its certitude. Reading her laments and utopias, we realize that, in any *she* and a *she*'s assumption of thinking, language — whiplike — casts ahead of itself a fortuitous form. The form brims here pleasurably with dogs, movie stars, broths, painting's detritus, Latin, and pillage. We recognize our grand, saddened century.

Editor Elisa Sampedrín says, "Every time I found a poem of hers, she saved me writing one. She gave volume to my intervals. I kept looking. I radiated. I made requests. I found other Lisa Robertsons and rejected them: she is not a flight attendant, not a cheerleader or home shopping host. She is chagrin's first companion, error. When I find her in person, I'll engage her in fisticuffs."

Canadian poet and essayist **Lisa Robertson** is currently artist-in-residence at California College of the Arts. Her books include *Debbie: An Epic* (nominated for the Governor General's Award in Canada), *The Men*, and *The Weather*.

POETRY

March • World • First Publication • 4-1/2 x 7-1/4 • 96 pages
Paper 978 1 55245 215 8 $14.95

Expressway

Sina Queyras

Sina Queyras's stunning new collection explores the infrastructures and means of modern mobility. Addressing the human project not so much as something imposed on nature but as an increasingly disturbing activity within it, *Expressway* exposes the paradox of modern movement and connection: we build more and more roads and highways (concrete and fibre optic), but rather than feeling more connected — to the natural, to each other — the more disenfranchised and anxious we seem to become. "Cleanse the doors of perception," Blake urged, and with that in mind, Queyras has written a bravely lyrical critique of our ethical and ecological imprint, a legacy easily blamed on corporations and commerce, but one we've allowed, through our tacit acquiescence, to overwhelm us. Every brush stroke, every bolt, and nut, every form and curve in our networks of oil and rubber, every thought and its material outcome — each decision can make or unmake us.

Sina Queyras is the author of *Lemon Hound*, which won the Pat Lowther Award and a Lambda Award. She recently edited *Open Field: 30 Contemporary Canadian Poets*. She has taught creative writing at Rutgers and Haverford. Currently she lives in Canada.

POETRY

March • OC • First publication • 5 x 8 • 96 pages
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PRAISE FOR QUEYRAS' WORK

"Queyras cultivates a rhythm that rocks the reader through a frontier map of the twenty-first century woman." — ***Verse***

The Hayflick Limit

Matthew Tierney

Shifting focus from the limits of the telescope to the limits of the microscope, the poems in Matthew Tierney's second collection place a premium on inventiveness while embracing extremes of fear, pain, cognition, and time. With demotic verve and a humming line, he gives voice to a range of characters who scrape out meaning in a carnivalesque universe that has birthed black holes and Warner Bros. cartoons, murky market economies, murkier quantum laws, Vincent Price, Molotov cocktails, seedless grapes, Area 51, and competing Theories of Everything.

To be human is to cope with knowing. In the early 60s, Leonard Hayflick determined that healthy cells can divide only a finite number of times. Known as the Hayflick Limit, it sets an unsurpassable lifespan for our species at just over 120 years. The ultimate of limits, tackled by poetry of humour, intelligence, and lucidity.

Matthew Tierney is the author of one previous book of poetry, *Full Speed through the Morning Dark*. He has been published in journals and magazines across Canada. In 2006, he was a recipient of a K. M. Hunter Award. He lives in Toronto.

POETRY

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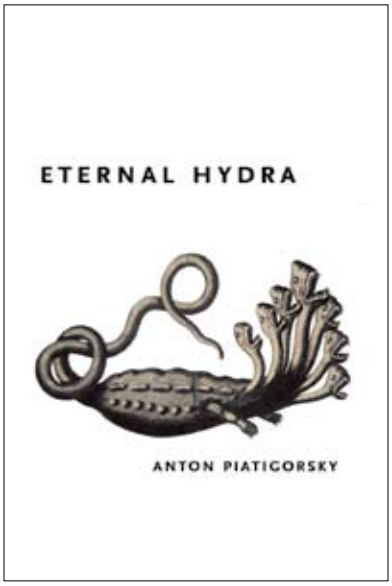


Eternal Hydra

Anton Piatigorsky

When a young scholar finds *Eternal Hydra*, a long-lost, legendary and encyclopedic novel by an obscure Irish writer, she brings the manuscript to an esteemed publisher, hoping to secure an international audience for the book. But Vivian's obsession with the dead author, who has materialized in her life, is challenged by the work of a contemporary historical novelist, and she's forced to face confounding questions about authorship, racism, and ethical behavior.

Weaving between contemporary New York, 1930s Paris, and New Orleans in the years following the Civil War, *Eternal Hydra* is a postmodern look at the making of a modernist masterpiece.

Anton Piatigorsky's plays include *The Offering, Mysterium Tremendum*, *Easy Lenny Lazmon and the Great Western Ascension, The Kabbalistic Psychoanalysis of Adam R Tzaddik,* and the libretto for composer Brian Current's *Airline Icarus*. His plays have received productions in Canada, the United States, and Australia. He is the recipient of the 2005 Siminovitch Protégé Prize in Playwriting. Originally from Maryland, he now lives in Toronto.

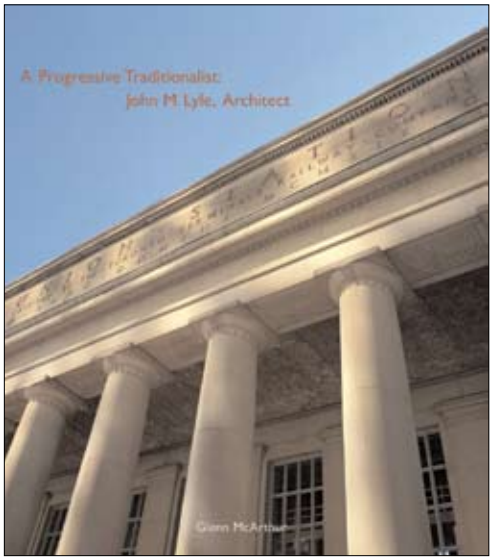
DRAMA

Now Available • World • First Publication • 5 x 8 • 112 pages
Paper ISBN-13 978 1 55245 201 1 $14.95

Praise for Piatigorsky's earlier plays:
"A play of such tight structure, such cerebral content and such sure drama that the thoughtful theatregoer could hardly fail to be impressed." ***—Globe and Mail***

A Progressive Traditionalist: John M. Lyle, Architect

Glenn McArthur



John M. Lyle (1872–1945) was an anomaly among architects: a Beaux-Arts classicist who nevertheless found much inspiration in modernism, allowing his own traditionalist practice to be affected in form and detail by a brave new emphasis on minimalism and indigenous influence.

A Progressive Traditionalist traces this aesthetic trajectory, documenting Lyle's training at Yale and in Paris, his early career in New York and his later success in Toronto, including countless legendary banks and residences and the iconic Union Station. Part biography and part architectural history, and extensively illustrated with color photographs and drawings throughout, this book is the first to examine in depth the important contributions of one of the early twentieth century's foremost architects.

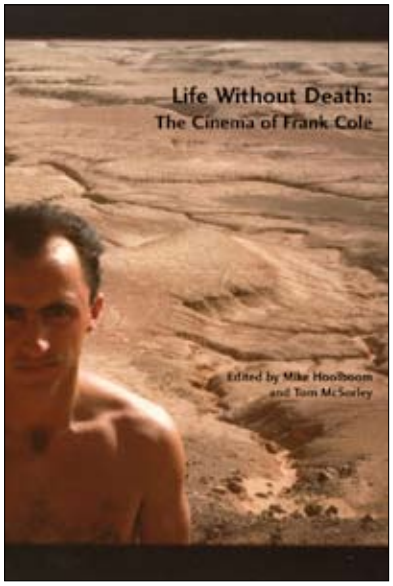
Glenn McArthur is a designer, photographer, author, and artist whose work has been exhibited in several galleries. His book on the architect William Thomas received glowing reviews and numerous awards.

ARCHITECTURE

March • World • First Publication • 9-1/2 x 11 • 180 pages • 75 b/w and 150 color images
Paper 978 1 55245 218 9 $45.00

Life Without Death: The Cinema of Frank Cole

Edited by Mike Hoolboom and Tom McSorley



His picture can be found in the *Guinness Book of World Records*, an award Cole was granted after crossing the Sahara desert on a camel. When he was murdered by thieves in Mali during his final crossing in 2000, it took months to positively identify the body, and the killers were never found.

Why did he choose to go so far and endure such hardships? This volume plunges into the rigorous enigma of Frank Cole, and includes excerpts from a book-length journal made during his crossings, interviews and letters, as well as his exquisite photography.

Also included is a DVD of Korbett Mathews's award-winning documentary, *The Man Who Crossed the Sahara*, featuring clips and interviews with those who knew Cole best.

Mike Hoolboom has published two books of interviews with Canadian movie artists, *Inside the Pleasure Dome* and *Practical Dreamers*, and a novel, *The Steve Machine*.

Tom McSorley is the director of the Canadian Film Institute. He is a past programmer for the Montreal World Film Festival. He teaches at Carleton University and is the editor of *Rivers of Time: The Films of Philip Hoffman*.

FILM

PUBLISHED BY THE CANADIAN FILM INSTITUTE

May • World • First Publication • 5-1/2 x 8 • 220 pages • 50 b/w and 32 color images
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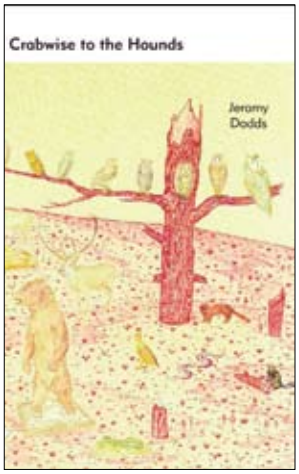

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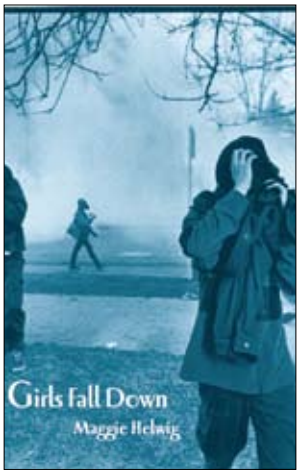

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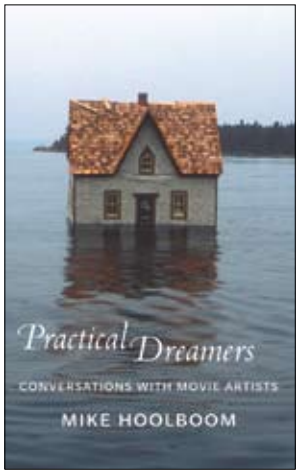

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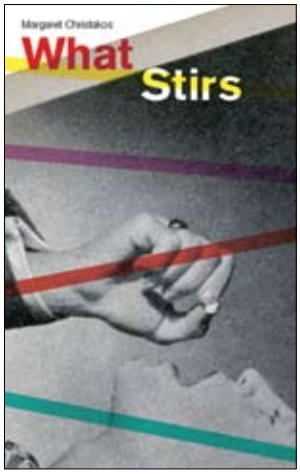

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